

Kalenda Maya Raimbaut De Vaqueiras

Maurice Esses

Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: History and background, music and dance Maurice Esses,1992 V. 1. History and background, music and dance -- v. 2. Musical transcriptions -- v. 3. The notes in Spanish and other languages from the sources.

Lark in the Morning Robert Kehew,2005-09-15 Robert Kehew augments his own verse translations with those of Pound & Snodgrass, to provide a collection that captures both the poetic pyrotechnics of the original verse & the astonishing variety of troubadour voices.

A Bibliographical Guide to the Study of Troubadours and Old Occitan Literature Robert A Taylor,2015-10-02 Although it seemed in the mid-1970s that the study of the troubadours and of Occitan literature had reached a sort of zenith, it has since become apparent that this moment was merely a plateau from which an intensive renewal was being launched. In this new bibliographic guide to Occitan and troubadour literature, Robert Taylor provides a definitive survey of the field of Occitan literary studies - from the earliest enigmatic texts to the fifteenth-century works of Occitano-Catalan poet Jordi de Sant Jordi - and treats over two thousand recent books and articles with full annotations. Taylor includes articles on related topics such as practical approaches to the language of the troubadours and the musicology of select troubadour songs, as well as articles situated within sociology, religious history, critical methodology, and psychoanalytical analysis. Each listing offers descriptive comments on the scholarly contribution of each source to Occitan literature, with remarks on striking or controversial content, and numerous cross-references that identify complementary studies and differing opinions. Taylor's painstaking attention to detail and broad knowledge of the field ensure that this guide will become the essential source for Occitan literary studies worldwide.

Mysteries and Secrets of the Templars Patricia Fanthorpe,2005-04-09 Unsolved mysteries surround the remarkable men known as the Templars. Their ancient origins go back much further than their well-known adventures in the Middle East in the twelfth century. They knew that ancient secrets were waiting to be rediscovered and, perhaps, reactivated. They could generate labyrinthine codes - and decipher those that others had created in the remote past. But no real understanding of Templarism is possible without examining what became of their noble order after the treacherous attack of 1307. King Philip le Bel did not succeed in destroying all Templars - many escaped, including their fleet. Where did they go? Where are they

now? What are their continuing purposes today?

The Poet's Freedom Susan Stewart, 2011-10-11 Why do we need new art? How free is the artist in making? And why is the artist, and particularly the poet, a figure of freedom in Western culture? The MacArthur Award-winning poet and critic Susan Stewart ponders these questions in *The Poet's Freedom*. Through a series of evocative essays, she not only argues that freedom is necessary to making and is itself something made, but also shows how artists give rules to their practices and model a self-determination that might serve in other spheres of work. Stewart traces the ideas of freedom and making through insightful readings of an array of Western philosophers and poets—Plato, Homer, Marx, Heidegger, Arendt, Dante, and Coleridge are among her key sources. She begins by considering the theme of making in the Hebrew Scriptures, examining their account of a god who creates the world and leaves humans free to rearrange and reform the materials of nature. She goes on to follow the force of moods, sounds, rhythms, images, metrical rules, rhetorical traditions, the traps of the passions, and the nature of language in the cycle of making and remaking. Throughout the book she weaves the insight that the freedom to reverse any act of artistic making is as essential as the freedom to create. A book about the pleasures of making and thinking as means of life, *The Poet's Freedom* explores and celebrates the freedom of artists who, working under finite conditions, make considered choices and shape surprising consequences. This engaging and beautifully written notebook on making will attract anyone interested in the creation of art and literature.

Troubadour Poems from the South of France William Doremus Paden, Frances Freeman Paden, 2007

Handbook of Medieval Studies Albrecht Classen, 2010-11-29 This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the compendium. The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together.

A Handbook of the Troubadours F. R. P. Akehurst, Judith M. Davis, 2023-04-28 This book is a reference volume and a digest of more than a century of scholarly work on troubadour poetry. Written by leading scholars, it summarizes the current consensus on the various facets of troubadour studies. Standing at the beginning of the history of modern European verse, the troubadours were the prime poets and composers of the twelfth and thirteenth centuries in the South of France. No study

of medieval literature is complete without an examination of the courtly love which is celebrated in the elaborately rhymed stanzas of troubadour verse, creations whose words and melodies were imitated by poets and musicians all over medieval Europe. The words of about 2,500 troubadour songs have survived, along with 250 melodies, and all have come under intense scholarly scrutiny. This Handbook brings together the fruits of this scrutiny, giving teachers and students an overview of the fundamental issues in troubadour scholarship. All quotations are given in the original Old Occitan and in English. The editors provide a list of troubadour editions and an index, and each chapter includes a list of additional readings. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1996. This book is a reference volume and a digest of more than a century of scholarly work on troubadour poetry. Written by leading scholars, it summarizes the current consensus on the various facets of troubadour studies.

Standing at the beginning

Medieval Instrumental Dances Timothy J. McGee, 2014-02-10 In Europe the tradition of secular dance has continued unbroken until the present. In the late Middle Ages it was an important and frequent event—for the nobility a gracious way to entertain guests, for the peasantry a welcome relaxation from the toils of the day. Now back in print, this collection presents compositions that are known or suspected to be instrumental dances from before ca. 1420. The 47 pieces vary in length and style and come from French, Italian, English, and Czech sources. Timothy McGee relates medieval dances to the descriptions found in literary, theoretical, and archival sources and to the depictions in the iconography of the Middle Ages. In a section on instrumental performance practices, he provides information about ornamenting the dances and improvising in a historically appropriate style. This comprehensive edition brings together in one volume a repertory that has been scattered over many years and countries.

Ezra Pound and the Monument of Culture Lawrence S. Rainey, 1991-12-15 In the summer of 1922, Ezra Pound viewed the church of San Francesco in Rimini, Italy, for the first time. Commonly known as the Tempio Malatestiano, the edifice captured his imagination for the rest of his life. Lawrence S. Rainey here recounts an obsession that links together the whole of Pound's poetic career and thought. Written by Pound in the months following his first visit, the four poems grouped as The Malatesta Cantos celebrate the church and the man who sponsored its construction, Sigismondo Malatesta. Upon receiving news of the building's devastation by Allied bombings in 1944, Pound wrote two more cantos that invoked the event as a rallying point for the revival of fascist Italy. These forbidden cantos were excluded from collected editions of his works until 1987. Pound even announced an abortive plan in 1958 to build a temple inspired by the church, and in 1963, at the age of eighty, he returned to Rimini to visit the Tempio Malatestiano one last, haunting time. Drawing from hundreds of

unpublished materials, Rainey explores the intellectual heritage that surrounded the church, Pound's relation to it, and the interpretation of his work by modern critics. The Malatesta Cantos, which have been called one of the decisive turning-points in modern poetics and the most dramatic moment in *The Cantos*, here engender an intricate allegory of Pound's entire career, the central impulses of literary modernism, the growth of intellectual fascism, and the failure of critical culture in the twentieth century. Included are two-color illustrations from the 1925 edition of Pound's cantos and numerous black-and-white photographs.

Troubadours and Love L. T. Topsfield, 1975-05-22 The first known troubadour, Guilhem IX of Aquitaine, VII Count of Poitou, was a versatile man who fought against the Moors in Spain, lost an army on his way to the First Crusade, and for a time, like his great-grandson Richard Cœur de Lion, possessed more land and power in France than the king himself. His poetry reflects the hatred of convention and love of the unexpected that marks his life. In its easy swing between self-mockery and seriousness, idealised love and bawdy laughter, it introduces into troubadour poetry a sense of conflict which, after Guilhem's death in 1127, found a different and wider expression in an opposition between the metaphysical poetry of troubadours who sang with 'dark', 'rich' words and the love songs of poets who composed in a clear, 'easy' style on the single plane of their courtly experience. Dr Topsfield examines the work of a number of the greatest troubadours from the viewpoint of their attitudes to love.

Medievalism and Metal Music Studies Ruth Barratt-Peacock, Ross Hagen, 2019-09-06 This edited collection investigates metal music's enduring fascination with the medieval period from a variety of critical perspectives, exploring how metal musicians and fans use the medieval period as a fount for creativity and critique.

Cerverí de Girona and His Poetic Traditions Miriam Cabré, 1999 Throughout, the author argues that it is the diversity of Cerveri's sources and poetic effects which differentiate him from earlier troubadours, also making his works a point of reference for some of the major trends in thirteenth-century literature.

Music from the Middle Ages Through the Twentieth Century Gwynn S. McPeck, 1988 First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Dante in Context Zygmunt G. Barański, Lino Pertile, 2015-09-29 In the past seven centuries Dante has become world renowned, with his works translated into multiple languages and read by people of all ages and cultural backgrounds. This volume brings together interdisciplinary essays by leading, international scholars to provide a comprehensive account of the historical, cultural and intellectual context in which Dante lived and worked: from the economic, social and political scene to the feel of daily life; from education and religion to the administration of justice; from medicine to philosophy and science; from classical antiquity to popular culture; and from the dramatic transformation of urban spaces to the explosion of visual arts and music. This book, while locating Dante in relation to each of these topics, offers readers a clear and reliable idea of

what life was like for Dante as an outstanding poet and intellectual in the Italy of the late Middle Ages.

Provence and Pound Peter Makin,2023-11-10 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1978.

Music of the Middle Ages: Volume 1 Giulio Cattin,F. Alberto Gallo,1984-12-06 A unique history of the vast repertory of monophonic music of the Middle Ages.

Albanian Identity in History and Traditional Performance Eno Koço,2021-07-05 This book represents a group of individual musical essays collected under common Albanian themes, with a particular focus on historical identities and traditional musical performance. It shows that, at the beginning of the 18th century, there was a growing interest in representing the Albanian hero Scanderbeg on the operatic stage, as some well-known composers of baroque music began to place a greater emphasis on music's dramatic power to elicit emotional response. The book also notes that this sense of drama was also incorporated into the vocal forms such as opera.

French Vocal Literature Georgine Resick,2017-12-22 French Vocal Literature: Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present, focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment, suitable for recitals, concerts, and church performances. Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines, such as poetry, literature, dance, painting, and decorative arts, as well as political and social currents pertinent to musical evolution. Developments in French style and genre—and comparisons among individual composers and national styles—are traced through a network of musical influence. French Vocal Literature is ideally suited for voice teachers and coaches as well as student and professional performers. The companion website, frenchvocalliterature.com, provides publication information, a discography, links to online recordings and scores, a chronology of events pertinent to music, a genealogy of royal dynasties, and a list of governmental regimes.

De Vulgari Eloquentia Marianne Shapiro,1990-01-01 Written in 1303-05, when Dante was in political exile from his native Florence, *De vulgari eloquentia* addresses the problem of how to raise the Italian language to the status of Latin in the esteem of the literate public. It is the fullest and most important document concerning vernacular writing in the Middle Ages—indeed, the earliest work of literary criticism dealing with a vernacular language. Marianne Shapiro offers the most detailed discussion in English of *De vulgari eloquentia*, whose form and spirit reflect Dante's political unrest and alienation. Hers is the first work in any language to analyze and explain the meaning of the grammatical and rhetorical terminology that Dante used in his treatise. And because her translation—included here—is based on a thorough exegesis of that terminology,

it will be recognized as definitive. Shapiro’s translation will be of special interest to medievalists and to serious readers of The Divine Comedy. In a later section, she considers the less precursors of Dante as a writer of the “Romance idiom” and their influence on him. Then she concentrates on the least studied aspects of the treatise in order to reveal its profound affiliations with late medieval grammatical investigations—it is possible to see in Dante “a grammarian beneath the poet.” Her conclusion summarizes the apparent textual contradictions and the significance. Thus, this book provides a thorough historical, philosophical, and rhetorical context for De vulgari eloquentia and a new English translation that is enriched by that scholarship.

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